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ABSTRACT

This self-evaluation form for original paintings/prints and non-original prints storage and care was designed to assist librarians who work with active non-book collections. Developed from an extensive literature search on the storage and care of non-book materials, the form has been field tested for value and usability in 20 institutions representing a variety of types of library situations, and revised on the basis of field test results and recommendations made by several non-book authorities. Forms developed for other media formats are listed, as well as sources for rental of related slide tape productions. A rationale for having a storage and care program is discussed and recommendations are made. An extensive bibliography on the care of original paintings/prints non-book media are included. (CMV)

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Original Paintings/Prints and Non-Original Prints: Storage and Care Self-Evaluation Form

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> Libraries struggle to obtain funds for the acquisition of materials. Large investments are made in cataloging...to make them usable. But it is too often the case that these same materials are put on shelves in buildings without environmental control where they are subjected to extremes of heat and humidity and suffer abrasion from dust and particulate matter.
>
> James W. Henderson, Foreword to Library Conservation: Preservation in Perspective, ed. John P. Baker and Marguerite C. Soroka (Stroudsburg, Pa.: Dowden, Hutchinson & Ross, 1978), p. v.

This self-evaluation form was designed to assist busy librarians who work with active non-book collections in evaluating the quality of their storage and care practices. It was initially developed from information gathered in an extensive literature search on the subject of storage and care of non-book materials. An effort was made to concentrate on the literature that discussed active collections rather than preservation, restoration or long-term archival storage. Once the literature search was brought to a near end, a storage and care self-evaluation form for each of seven general formats was designed (Film, Tape, Maps, Microforms, Original Art, Phonorecords and Photographs). Each form was then field-tested for its value and usability in twenty specifically selected participating institutions representing nearly every type of library situation. In addition, twenty-eight non-book authorities were sent copies of the self-evaluation form and asked to make recommendations. Several authorities suggested ideas which made the form more valuable and

useful. The form was then revised on the basis of all reasonable suggestions made by colleagues cooperating with the project, and copies were again mailed to the twenty institutions cooperating in the field-testing. All institutions were again encouraged to make suggestions which would improve the form. As a last measure, the Project Advisory Committee was given copies of the seven self-evaluation forms for review and final recommendations.

Copies of all the storage and care of non-book materials self-evaluation forms are in the ERIC microfiche collection and available from the ERIC Document Reproduction Service, P.O. Box 190, Arlington, VA 22210, under the following titles:

Films, Filmstrips, Filmloops, Transparencies and Slides: Storage and Care Self-Evaluation Form (ED 178 091)

Magnetic Tape (Audio, Video or Computer): Storage and Care Self-Evaluation Form

Maps: Storage and Care Self-Evaluation Form

Microforms: Storage and Care Self-Evaluation Form

Original Paintings/Prints and Non-Original Prints: Storage and Care Self-Evaluation Form

Phonorecords: Storage and Care Self-Evaluation Form (ED 178 084)

Photographs and Negatives: Storage and Care Self-Evaluation Form (ED 178 064)

Additional Materials

A bibliography entitled, Storage and Care of Non-Book Materials in Libraries: An Annotated Bibliography, compiled as part of the literature search for the self-evaluation form is also available in the ERIC collection. Citations found in the literature search

but not physically examined by the project team are also included in this bibliography.

Six articles based on the non-book slide/tape programs and self-evaluation forms have been written by the project team and will be made available by January 1980. Each article provides more detailed information than the slide/tape programs or self-evaluation forms and the article format is more conducive to study.

Detailed information on the proper storage and care of non-book materials presented in this self-evaluation form is available in a series of six slide/tape programs.

Titles

Storage and Care of Films, Filmstrips, Filmloops, Transparencies and Slides

Storage and Care of Magnetic Tape (Audio, Video and Computer)

Storage and Care of Maps

Storage and Care of Microforms (Film, Fiche and Ultrafiche)

Storage and Care of Phonorecords

Storage and Care of Photographs and Negatives

Sources

The following sources will rent each slide/tape program for the cost of handling and postage:

Krasker Memorial Film Library
Boston University
765 Commonwealth Avenue
Boston, Massachusetts 02215
(617) 353-5272

Regional Film Library
Instructional Support Center
The Florida State University
Tallahassee, Florida 32306
(904)644-2820

Audio Visual Center
University of Iowa
C-215 East Hall
Iowa City, Iowa 52242
(319)353-3724

Audio Visual Services
Merrill Library and Learning Resources Program
Utah State University
Logan, Utah 84322
(801)752-4100 ext. 7954

Film Library
The General Libraries
The University of Texas at Austin
Drawer W, University Station
Austin, Texas 78712
(512)471-3573

Continuing Library Education Network and Exchange(CLENE)
620 Madison Avenue, N.E.
Washington, D.C. 20064
(202)635-5825

Rationale

The rationale for a storage and care program is: 1) TO REALIZE THE FULL POTENTIAL UTILIZATION A FORMAT HAS PRIOR TO UNNECESSARY DAMAGE OR DETERIORATION, 2) TO MINIMIZE THE STORAGE AND CARE EXPENSE INVOLVED, 3) TO PROVIDE THE MAXIMUM CARE AND SERVICE FOR THE MINIMUM AMOUNT OF TIME AND STAFF AVAILABLE, 4) TO MINIMIZE ANY LOSS OF INFORMATION, 5) TO IMPROVE CONDITIONS IN FUTURE CONSTURCTION OR REMODELING, 6) TO MORE ACCURATELY REPORT CONDITIONS, AND FINALLY, 7) TO INCREASE USE OF THE COLLECTION. Within the environment, finances and personnel available, a maximum effort can be made to

properly store and care for all materials.

No attempt has been made to include the proper care or use of equipment which may destroy non-book materials. Information on archival or long-term, inactive storage is also not included. Persons responsible for these collections will find this information helpful, but should examine the literature thoroughly for specific recommendations for archival or long-term storage and care procedures.

Recommendations

In the process of developing this self-evaluation form, numerous opportunities occured to make general recommendations based on the literature and field-testing regarding information, attitudes and practices related to storage and care of non-book material in active collections. Based on our limited observations during this project, we conclude: 1) Little research has been done on the subject of storage and care of non-book material in active collections. 2) Many "authorities" make recommendations based on extensive experience, but with little or no scientific study to support their observations. 3) Studies on almost every aspect of non-book storage and care need to be undertaken immediately. 4) Based on the literature and personal observations, little accountability of those responsible for non-book collections was noted. This is particularly shocking when money, staff or additional time may not be required to prevent significant amounts of destruction and deterioration of material. 5) Finally, a comprehensive

national study should be undertaken immediately to determine the quality of non-book collection care, knowledge of staff responsible for non-book collections, preparation of personnel entering the profession who will manage non-book collections and the general awareness for the need of quality collection care by leaders in the profession.

How to Use This Form

The purpose of this self-evaluation form is to call attention to potential non-book storage and care problems in active collections. An indication of significant variations from the information provided should warn users that additional study and possible alteration of conditions may be needed. The user may choose to check: 1) the practices their library is now undertaking, 2) the practices they were not aware of (and would like more information), 3) the practices they are not doing, or 4) use the form to create an individualized priority list. In no situation should this form be considered the final authority on the storage and care of non-book material. It has attempted to be current and complete, but unique situations warrant individual consideration. Only after collection of data and careful study and observation should decisions be made by knowledgable authorities regarding non-book collection storage and care.

ORIGINAL PAINTINGS/PRINTS AND NON-ORIGINAL PRINTS

Temperature and Relative Humidity:

_____ Recorded temperature.

_____ Recorded relative humidity.

_____ Temperature and relative humidity gauges are available.

Art works stored at a constant temperature of 70° F and a constant relative humidity of 50% is considered ideal, (Foster, p. 91).

When several formats of non-book materials are intershelved or stored in the same room, the temperature should be 69°F ± 1° with a relative humidity of 40% ± 10%.

CHECK THE FOLLOWING ITEMS PRACTICED:

Storage:

___ Framed prints are stored vertically.

___ Mounted prints are stored in jumbo files or placed flat in shallow drawers, (Johnson, p. 15).

___ Inert, baked enamel steel cabinets and drawers are used.

___ Unmatted pictures are stored between acid-free paper, (Perry, p. 158).

___ Art is hung with a slight forward tilt, (Kelly, p. 25).

___ Art is hung on inside walls, (Kelly, p. 25).

___ UF1 or UF3 plexiglass or "picture" glass is used. (Glaser, p. 3).

___ Art is not touching glass or plexiglass, (Perry, p.161).

___ Cork tabs are on lower back corners of frames.

___ An all-rag matt board is used, (Reed, p. 21).

___ Art is backed with acid-free paper for dust protection, (Hoffberg, "To...", p. 86).

Heat and Light:

___ Art is away from radiators and air vents.

___ Ultraviolet lights (sunlight and fluorescent) are avoided.

___ Smoke and heat detectors operate around the clock.

___ The temperature and relative humidity is periodically recorded.

___ Air-conditioning with a filtration system is used constantly.

Care:

___ Silica gel or kaken gel is used in drawers and cases, when humidity is not controlled, (Kelly, p. 84).

___ Art is covered with acid-free paper, when not on display, (Perry, p. 158).

___ Art works on display are rotated at least once a month, (Dolloff, p. 19).

___ Art is dusted with a soft, silk cloth, absorbent cotton or a soft brush, (Zukowski, p. 8).

___ Art is inspected yearly, (Mills, p. 12).

___ Art is transported flat.

___ Protective circulation containers are provided.

___ Users are briefed on proper care.

___ There is an established care and maintenance program.

Measures are taken to protect art works from the following:

___ Dirty hands

___ Unnecessary movement

___ Paper clips

___ Pressure sensitive tape

___ Gummed brown paper tape

___ Rubber bands

___ Rubber cement

___ Heat sealing mounting tissue

___ Wooden cabinets and drawers

ORIGINAL PAINTINGS/PRINTS AND NON-ORIGINAL PRINTS

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